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writers, and miserable adaptations from the French stage—"Harlequin and Cock Robin," and the Elephant of Siam,—as it is only by a rapid succession of novelties, and the appearance of an occasional "star," like Miss Kemble, that audiences can be procured. We are happy, however, to perceive that Opera (particularly that of the Italian and German schools,) continues to advance in public favor, affording evidence that the cultivation of musical knowledge and taste is on the increase.

The French Company commenced their performances for the season, at the English Opera House last week. *Potier* (the Liston of the French stage) appeared in the *Centenaire*, and afterwards as the *Bourgeois de Saardam*. His able delineations of these characters earned for him the warm acclamations of the audience, and confirmed the high character he has long since attained in his own country.

Bishop is busily engaged at Covent Garden Theatre, in getting up the *Maid of Paliseau*, of which he is the adapter. It is expected to be produced early in the present month. Miss Paton is to be the heroine, and the other characters are said to be strongly cast.

Laporte has returned from the Continent, after recruiting new forces for the ensuing campaign at the Italian Opera House.—*Lalande* is said to be engaged as the *prima donna*.

MUSICAL SOCIETIES.

We are glad to observe, that in addition to the Anacreontic, the Philharmonic Society has resumed its sittings at the Rotunda, under new and improved regulations. Mr. James Barton has been appointed leader. The last evening we attended (Wednesday se'night,) the selection commenced with Beethoven's symphony in *D*, which was succeeded by Rossini's *Cenerentola*, both admirably performed. Two glees by Bishop followed, after which we had the "Two blind men of Toledo," an overture by Méhul, which expresses, with beautiful simplicity, the chief interest of the piece.

We had likewise Weber's overture to *Eury-anthe*.

We enjoyed our evening, and cordially wish the society every success. It is gratifying to see respectable men joining together to support genuine musical performances in our city, and we are happy to find that they can trust to the attractions of the art itself, unaided by the stimulus of viands and wine.

Carlingfords and mulled port at Morrison's, in the private room above stairs, are no bad things of a frosty and sleety night, but on this occasion we stole away *impransi*, in satisfied and tranquil mood, and reached our peaceful home at the canonical hour of eleven.

ORIGINAL POETRY.

ON EARLY DECAY.

Who that has watched—from day to day,
The stealthy pace of slow decay;
Has seen each lingering beauty fade,
Beneath its dim and twilight shade;
Has seen the soul—like taper's light,
That wanes each moment—yet less bright—
Haply at times more vivid beam,
Flashing an instant's fitful gleam—
Yet in the effort losing strength
Sinking the lower;—till at length
The spirit of its being dies—
The soul exhales—the body dies!
Who has beheld the wasting form
Ere now, with glowing freshness warm,
The seat of beauty—grace divine—
Drooping in early—sare—decline?
Behold all this! Nor yet has felt
His soften'd heart in pity melt:—

Beheld!—nor shed an inward tear
For youth thus snatch'd—for death so near!
None could behold such scene unmov'd;
And few untaught—few unimprov'd,
Could see th' unconscious victim smile
(Nor dream of pain or death the while)—
A smile that o'er her wane face plays,
As though to mock its marble traits.
And oh! when o'er the faded brow
The hectic flush awhile shall glow;
How like the flick'ring cloud—that, lit
By the last sun-beam, seems to flit
And hover o'er the dark'ning scene,
To show us where his light has been;
And warn us—with a thought of fear,
The shades of gloomy night are near!
To tell of glory's fading ray,
As hectic flush of pale decay!
How like—And like that light cloud too,
Anon dissolved, 'tis lost to view—
And round us steals the pale twilight—
The harbinger of coming night.
'Tis sad—to see the set of life,
The struggling spirit's feeble strife;
But oh! one glorious hope remains—
Reward of earthly toils and pains—
One hope from Christian faith is drawn—
The promise of a future dawn;
When souls that set on earth's dull shore,
Shall rise in heaven to set no more!
Such thoughts—and such alone, have pow'r
To gild in death—the last chill hour;
And round the brow of youth's decline
A flow'ry wreath of hope to twine!

M.

The following compliment was found by Michael Angelo, written on the pedestal of his figure of Night, which accompanies the Aurora, beneath the statues of Julian and Lorenzo de Medici;—

La notte, che tu vedi in se dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perché dorme ha vita;
Destala se no 'l credi, e pareratti.

The artist immediately pencilled the answer of the Goddess:—

Grato m'è il sonno, ma piu l'esser di sasso,
Mentre che il danno e la vergogna dara
Non veder e non sentir m'è gran ventura
Pero non me destar—deh! parla basso.

TRANSLATION.

Night, whom thou seest reclined in matchless grace,
An Angel hand carved out in breathing stone,
That life glows warm upon her sleeping face
Shouldst thou but doubt—speak, and her voice
shall own.

THE ANSWER.

Oh! rouse me not! Be hush'd thy inquiring tone,
I love to sleep—and more to be of stone
While shame or sorrow fill each heaving breast—
Then, not to see nor feel, is to be blest.

For the above delicious gem we are indebted to the same fair and far-distant friend who last week favored us with the anecdote of *Denon*.

LITERARY NOVELTIES.

WORKS IN THE PRESS.

Elements of the integral and differential Calculus, by Dr. Thomson, of the Belfast Institution.—Mr. Britton's History and Antiquities of Bristol Cathedral, and the Fifth Part of his Picturesque Antiquities of English Cities, both very splendidly embellished, will be ready early in February.—The Fallacies of Dr. Wayte's Anti-Phrenology Exposed, is another of our promised performances.—Mr. Cousins and Mr. Lupton are preparing to make a Series of Engravings from the most beautiful and interesting Pictures of the late President; and a Series of Landscape Illustrations of the Waverley Novels, in Monthly Parts, by Barret, W. Daniel, Dewint, Copley Fielding, J. D. Harding, Prout, Robson, Staunfeld, and W. Westall, engraved by W. and E. Finden, is also on the tapis.

LIST OF NEW BOOKS.

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We have received a letter and a book from a person signing himself Joseph Hamilton, who addresses us Sir and Brother, and who calls upon us to assist him in crushing a monster. As we never had the honour of being introduced to the gentleman, we cannot receive his fraternal embrace; and have only to assure him that we crush all our monsters single-handed—and when he is as used to the occupation as we are, he will think nothing of it. We must decline compliance with any of his modest requests.

We have received a letter and a *Review* of a Book, from another man who signs himself a sincere friend, and who seeks to lure us, by the promise of advertisements, into the insertion of his puff. Communications relating to advertisements belong to the province of the agent in the office—the Editor has nothing to do with them. On the cool impertinence of the rest of a letter, the Editor has only to remark, that he congratulates the writer on being anonymous.

Thanks to our friend and Reader in T.C.D.; but we cannot insert his lines;—and it may save time and trouble to others and ourselves, to state, once for all, that the least approach to the Thomas Little vein in vers-making, we cannot away with. The novelty and originality of the illustration of fidelity, by the turning of the needle to the pole, is necessarily fatal to the song. Thousands of thanks for millions of verses, from hundreds of signatures. We must be honest enough to express our great disappointment at having received no good poetry from the voluminous contents of our letter-box.

We place, of course, the most implicit reliance on Hakaf's statement, and shall redeem the pledge touching his relique, on the earliest opportunity.

The treatise on the cultivation of vines must bide our time: We shall always be glad to hear from the author; but he need not fear that we shall smother him in honey.

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